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were placed unseen at the wings; an arrangement which must have materially enhanced the effect both of the singing and dancing. The scenery, painted by Mr. F. Lloyds, from Mr. Stanfield's designs, prepared for Mr. Macready, was admirable; the scene of the "rolling wave" producing its usual effect. The orchestra, although capable of improvement, was fairly efficient in Handel's delicate accompaniments, Mr. J. L. Hatton conducting with much judgment and skill. We sincerely trust that the success of this truly artistic revival will amply repay the lessee for the immense outlay he must have incurred.—[Since the above notice was in type, we regret to find that *Acis and Galatea* has been withdrawn, and that a piece by Mr. Boucicault is to take its place. If report is to be credited, this change has been forced upon the management by the immense expense incurred in supplying the place of a vocalist who was indisposed, and not by any depreciation of the public taste.]

CHOIR BENEVOLENT FUND.

A GRAND Choral Service, in aid of the funds of this excellent Charity, took place in Canterbury Cathedral, on Tuesday, the 17th ult. We sincerely hope that the financial results of this gathering rewarded the zeal of the many eminent members of the various choirs who kindly lent their valuable assistance on the occasion. Of the success of the Festival, in a musical point of view, we can speak with the utmost confidence; for rarely, indeed, have we heard a service more perfectly performed. The Confession, Preces, &c., were Tallis's; and the Psalms of the day were sung to Chants by Beethoven, Goss and Professor Oakeley. Croft's fine *Te Deum* and *Jubilate*, in A, were most effectively given, the verses being sung by members of the Canterbury Cathedral Choir. The two Anthems after the third Collect—"The Glory of the Lord," and "Praise the Lord of Heaven," by Goss—are perhaps as noble specimens as could be selected from the works of one who has done so much to enrich our store of modern Church music. Both these works were sung with such intensity of religious feeling as to create a visible effect upon the congregation; the tenor solo, "He hath made them fast," being especially well and impressively rendered by Mr. Carter. Greene's Anthem, "God is our hope and strength," was sung before the sermon, the duet in which, "For God is in the midst of us," was excellently given by Messrs. Adams and Benson, Mr. Wynn's voice being heard to the utmost advantage in the bass part of the verse, "He maketh wars to cease." After the sermon, Dr. Blow's Anthem, "I was in the Spirit," was very finely sung, the verses being taken by Messrs. Young, Dyson, Christian and Lander. All the full parts in the Anthems were magnificently given by the united choirs, numbering about 100 voices, much of the steadiness and precision attained being due to the excellent conducting of Mr. Longhurst. Another important element in the general success was the thoroughly artistic performance of Mr. Jones, the Organist of the Cathedral, the accompaniments throughout being in such perfect sympathy with the composition as to inspire confidence in the singers, and give the utmost satisfaction to the listeners. The service was intoned by the Very Rev. the Dean, the lessons being read by the Rev. — Rowley (officiating for Mr. Hirst) and the Rev. the Precentor. The sermon (in which the claims of the Choir Benevolent Fund upon public sympathy and support were warmly and eloquently advocated) was preached by the Rev. W. H. Hutchings, M.A., Sub-Warden of the House of Mercy, Clewer, near Windsor. A luncheon took place after the service, at which the Very Rev. the Dean presided, supported by a number of clergymen and gentlemen, and the Committee of the Choir Benevolent Fund. Mr. Goss (who must have been highly gratified at the manner in which his music had been rendered in the Cathedral) was amongst the visitors; and in responding to a toast with which his name had been associated, he (with that modesty always united with real merit) thanked the Dean and Chapter

for their recognition of him as a composer of Cathedral music, and also paid a well-merited compliment to the Organist, Mr. Jones. In the evening, a concert of vocal music took place at the Music Hall, when a very excellent programme was provided. Several glees and part-songs were sung with much effect—amongst which must be mentioned a new glee of great merit, written for the occasion by Mr. Longhurst—and vocal solos were also given by Mrs. Sidney Smith, Messrs. Thomas Young, Kerr Gedge, Theodore Distin, Carter, Benson, Adams and Dyson. Mr. James Shoubridge conducted the concerted music, and Messrs. Jones and Longhurst were accompanists.

The New Polyhymnian Choir's Public Rehearsal for the past month equalled any of its predecessors. The first part of the programme comprised several pieces by Mendelssohn, and included "Morning Prayer," "I waited for the Lord" (duet, Master and Miss Robinson), "Ave Maria," "Lord God of Abraham" (*Elijah*), Mr. Fruin, "Hear my prayer" (solo, Miss Emily Dixon), and "The Vintage Song." Mrs. Paulsen accompanied, and also played the "Wedding March." The second part consisted of selections from Gounod, including "Jesu, blessed Word of God" (*Ave Verum*), "The dance invites us," and "The Soldiers' Chorus, from *Faust*. Miss Dixon, Miss Lowry, and Mr. Charles contributed some excellent songs, which greatly enhanced the pleasure afforded to a very large and appreciative audience.

WE quote the following paragraph from the "Empire," (Sydney paper), of the 16th June. "MR. ALFRED ANDERSON.—We are gratified to learn that this accomplished pianist and composer, who left Sydney under the patronage of H.R.H. the Duke of Edinburgh, to finish his studies under the most celebrated artists in Europe, left England for the Colonies in the ship Norfolk, which sailed in April last. We learn, from good authority, that he has received the highest encomiums and testimonials from the most eminent masters in Europe; and, therefore, it is not to be doubted that upon his return he will receive that liberal patronage his talents deserve."

Reviews.

ROBERT HARDWICKE.

The Opera and the Press. By C. L. Gruneisen, F.R.G.S.

WERE the publication of this pamphlet not obviously the result of a personal quarrel between the author and Mr. Gye, we should be inclined to consider that Mr. Gruneisen had effected some good by drawing public attention to those relations between the Opera and the Press, which we quite agree with him have proved most prejudicial to "art advancement." We give Mr. Gruneisen every credit for the share he had in the foundation of the Royal Italian Opera; and we thoroughly sympathise with him when he places before us the manner in which his article in the *Standard*, which was adverse to the "amalgamation scheme," was repudiated, on a hint from Mr. Gye, to an *employé* who called upon him respecting the Opera advertisements, that he considered it a gross and false attack upon himself. But we cannot admit that "art advancement" has anything whatever to do with the long accounts of the antecedents of persons, the interest in whom could only commence when they came prominently before the public. Mr. Gye, for instance, may have committed faults in his management of a great Opera-house; but these will not be magnified by the fact of his having been known at one period as the "purveyor of oil, soap, candles, &c., for the dressing-rooms." There can be no doubt, as our author says, that "the less *impresarios* interfere with journalists the better it will be for the interests of their establishments;" but how can such a change as this take place whilst free admissions for the critic and private boxes for his friends, are the taxes levied upon the lessee by a custom from which he dare